

Series IV
Miscellany,
1915-1973

Box 18, Folder 5

Newspaper
Clippings,
1962-1964

0104

CHARLES BARTLETT

Every Star May 9, 63

The Admirals and Civilian Control

McNamara-Korth Reorganization Plan Viewed as Hitting at Navy Specialists

The Navy is deeply sensitive to anything which may affect its autonomy as a service, and a stunned and puzzled mood has settled upon its senior officers in the wake of the President's failure to rename Admiral George Anderson as Chief of Naval Operations.

Admiral Anderson is an impressive and dedicated individual for whom many had predicted the distinction of serving as chairman of the Joint Chiefs of Staff after Maxwell Taylor's retirement. Only 56, his most significant years as a naval officer seemed to lie ahead of him.

He is not a victim of presidential displeasure—Mr. Kennedy has indicated his regard by offering him an important diplomatic post. He is, in fact, a victim of Secretary McNamara's determination to impose upon the Pentagon an acceptance of the actuality as well as the premise of civilian control of the military.

Admiral Anderson was caught between the most intransigent of the services and the most strong-willed of the Secretaries who have presided over the Defense establishment. The Navy's violent fight against the initial steps toward unification in 1946 has rumbled through the intervening years with intermittent outbursts and only a slow abatement of the defiant sentiment that the service must be left to its own tradition.

This sovereignty faces its greatest challenge in the plans by Mr. McNamara and Navy Secretary Fred Korth to reorganize the venerable hierarchy of naval bureaus which seem at times like an array of dukedoms in a loosely federated state. This intrusion will strike at the power of the specialists who control these bureaus, and Admiral Anderson became the agent of their resistance. He tried apparently to play a difficult role in an honor-way. He gave no evident

encouragement to the ever-ready pressures of the Navy League or to the conspiratorial forces who work at Pentagon politics like jungle-fighting. On Monday, in announcing his dismissal to his vice chiefs, he warned them severely against seizing upon the development as the occasion for a vendetta against the civilian officials.

But as the gap widened between the Navy's position and Mr. McNamara's intention, he stood firm on the Navy side. Since Mr. Korth stood alongside Mr. McNamara, the relations between the Chief of Naval Operations and the Secretary of the Navy became abrupt to the point of rudeness. His attitude during the Cuban crisis seemed to some to reflect a view that this was a Navy operation which should not be diffused by civilian interference.

The differences were brought to a head by the TFX controversy. Naval aviators felt bitterly against the concept of the fighter plane and Admiral Anderson was stung by Mr. McNamara's failure to consult with him or his specialists before the decision was announced. He said later that if he had realized how that decision would be made, he would have made it his business to fight it to the top. This seemed to him and the Navy a basic issue of the right of the services to be heard on matters affecting their weapons. It was, perhaps, this indignation which prompted him to refuse to discuss his testimony with Mr. McNamara before he appeared last month before the McClellan committee.

The sharp Navy hostility to the TFX decision seemed to the civilians who were defending it to be an attempt to use the controversy as a club to cripple Mr. McNamara's power in the Pentagon. The Navy stake in the matter was considerably

smaller than the Air Force's, since only about 200 of the 1,500 fighter planes are destined for use on the two largest classes of carriers in the fleet. But Gen. Curtis LeMay of the Air Force, while flatly stating his initial opposition to the TFX concept, actually took a more moderate line than Admiral Anderson in making more clear to the investigating Senators that he was prepared to support the decision that had been made.

The essential question raised by Admiral Anderson involves the proper balance between a service chief's upward and downward loyalties. It can be argued on the one hand that the top official must represent his service's views in the most emphatic fashion of which he is capable and on the other that he must convey the same loyalty to his superiors that he expects from his own subordinates. The answer, of course, lies in a precarious balance between the two responsibilities.

The Army Chief of Staff, Earle G. Wheeler, is cited as reflecting the new code in the Pentagon by his current restraint of the pressures from the Army aviators who fervently seek an expanded role in the air. He summoned his air-minded generals to a meeting, told them he knew how intensely they felt, and warned that he would bust them out of the service if they allowed their enthusiasm to break forth into public protest against existing policies. He said they should resign if they couldn't live with his decisions.

The Anderson affair points up Mr. McNamara's determination to press forward with the modernization of procedures and the centralization of authority in the Pentagon. It also points up his need, as he bears down, to insure that the services have adequate means of expressing through official channels their viewpoints on the steps he is considering. This communication, somewhat lacking in the TFX decision, is the safety valve which averts subsequent explosions.

Military Way vs. 'The Better'

By RICHARD FRYKLUND
Star Staff Writer

The administration's answer to the charge that it has been forcing its ideas on Admiral George W. Anderson and other admirals and generals is a plea of guilty and a request to look at the extenuating circumstances.

"Sure, we tell the services what to do," any frank administration spokesman will say, "and naturally the officers are griping. But we didn't invent this business; we just found a better way to do it."

This is the story of the old way and the "better" way—a tale first told strictly from the administration point of view and then from the worm's-eye-view of the officers:

The Civilian View

First the administration view:

When President Kennedy and his vigorous Secretary of Defense, Robert McNamara, came into office they found that the services had been controlled closely by the civilians, but by the wrong civilians and in the wrong way.

Treasury officials set spending ceilings; defense secretaries divided up the money among the services, and the services decided how to use it.

The result was imbalance, waste and weakness.

Forces did not square with national commitments; services planned to fight different and incompatible kinds of wars; arms and supplies tended to be either in great surplus or dangerous shortage.

The services resented this control through the budget, and each service deplored the way the other services were wasting resources. But the officers did have one consolation: If a war ever started they could

get out in the field and run things right.

The new administration decided to change all that.

The spending ceilings were removed, but a new set of controls were installed.

Mr. McNamara and the bright civilians around him started to use the full legal power of their offices to break down barriers between the services and tailor troops, weapons and war plans to one master defense plan set by the State Department and President.

The imbalances were corrected, and more money was spent on a larger force that is more useable in a crisis or war.

In order to force everything to mesh, Mr. McNamara dipped deeply into problems of force structures and logistics and demanded that the services justify and co-ordinate their every action in exhaustive detail.

Close Control in Crisis

The services even lost their consolation prize. The administration made it clear to military men that in time of crisis or war, the action would be controlled closely from Washington—by civilians.

When a misstep could blow up the world, the President and his top civilians must use their constitutional right to direct each military operation in detail.

During the Cuban crisis, for instance, the Navy was told which foreign ships to inspect and stop and precisely how to do it.

The control is just as tight over American soldiers in Vietnam, and if there is a big nuclear war the civilians will try to control it, too, almost rocket-by-rocket.

Military chiefs who do not

run their services in the McNamara pattern don't keep their jobs. If they are otherwise outstanding men they get good jobs elsewhere—say an ambassadorship in an important NATO country—but they don't stay around Washington. So, that's the administration story. Now for the other side:

Almost any high-ranking Pentagon officer can tell you that the old system was bad, but they will also say that Mr. McNamara is kidding himself if he thinks he has found the answer.

First of all, budget ceilings are just as important as they ever were. The money is still short and the civilians still decide who will get it, so what's the difference?

Well, perhaps there is a difference. Decisions on strictly military matters are being made today by civilian "whiz kids" rather than by experienced military leaders. If Admiral Anderson had refrained from passing Navy judgments up to his civilian superiors he might have kept his job.

Stress on-the-Scene Factor

Civilian control is fine. In fact, it should be pointed out here that this reporter has never found a military man who was not convinced that civilians must be the top bosses. But the details should be left up to the professionals.

In fact, to continue with the military argument, the civilians will find in time of crisis or war that the course of events cannot be neatly determined from Mr. McNamara's office.

Only one man can know enough to decide the details of what to do: The man in command on the scene.

And, finally, Mr. McNamara

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Singing Simsters (l-r) Ralph Rosacker, George Perry, Bruce Lewellyn and Fly Flanagan, rehearse for Newport Naval War College's show, *Go-Gaieties of 1962*.

Two Shows To Combine in 'Navy Frolic'

The Navy in Newport is combining talent from the war college and the destroyer force for presentation to the public.

Acts from the war college personnel's "Navy Gaities," produced at the Newport Naval Base last month, and "The Forest Sherman Hurricanes," a jazz group which played for 45,000 persons during an African cruise last year, have been combined to present "Navy Frolic" May 31 at 8:30 p.m. at the Shamrock Cliff Hotel.

Proceeds from the show will provide scholarships for talented young-Newport musicians.

Capt. Harry C. Allendorfer of Newport, who has produced a long line of Navy and civilian benefits, will be the narrator.

"Duke" Garrette, trumpet player with the Hurricanes, is featured and Valencourt's orchestra will be added to the show.

The war college acts include a barber shop quartette, a Charleston routine, and a Hawaiian dance presentation by the officers' ladies.



Chanteuse Nan Andresen lends charm to the show.

—Navy Photos

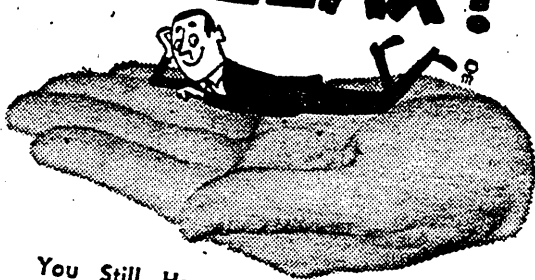
PROVIDENCE
JOURNAL

Sunday
5/20/62

0107

16.00

RELAX!



You Still Have Time to Get Tickets
FOR A

NAVY FROLIC

Presented by

Newport's Own Tunes and Talents
THURSDAY, MAY 31 8:30

Shamrock Cliff

Consisting Of
ACTS From NAVY GAITIES and the FLEET
to the Symphonic Music of
VAILLANCOURT'S ORCHESTRA

ADMISSION \$2.50 EACH

SEATED AT TABLES OF FOUR

Tickets May Be Reserved By Calling
VI 6-2549 or VI 7-7803

This Advertisement Sponsored by Valateria Cleaners

MONDAY
5/21/62

0108

1.60 per column inch

24.15
33.60

WHO-O-O

SAID THEY'RE
NOT GOING?

TAKE A TIP FROM
MR. WISE OLD OWL

Don't Miss The

NAVY FROLIC

Presented By

Newport's Own Tunes and Talents

THURSDAY, MAY 31st

8:30 P. M.

Consisting Of

ACTS from NAVY GAITIES and the FLEET
to the Music of Vaillancourt's Society Orchestra

160 ALSO THE NAVY CHORISTERS
NARRATOR - CAPTAIN HARRY ALLENDORFER, U. S. N.

MAKE PLANS TODAY

Admission \$2.50 Each
Seated At Tables Of Four

Tickets May Be Reserved By Calling
VI 6-2549 or VI 7-7803

THIS ADVERTISEMENT SPONSORED BY WALSH BROTHERS

1.60

Saturday

7/36/15

0109



TALENT WINNERS — Winners in the Newport's Own Tunes and Talent, Inc., audition held in Honyman Hall Saturday, are from left Cassandra Stenholm, violinist, Truddy Brown, pianist, and Richard Munro, vocalist.

Tunes, Talents Hold Audition

Eighteen students from Newport County high schools competed in the third annual audition for Newport's Own Tunes and Talent, Inc., held in Honyman Hall Saturday.

The winners, who received scholarships to attend a two-weeks music camp at the University of New Hampshire Aug. 12-26, were:

Miss Trudy Brown piano, daughter of Mrs. James L. Haney of 137A Lawrence Ave., Middletown, and a junior at Middletown High School. She is a pupil of Mrs. Alice Peckham.

Cassandra Stenholm, violinist,

daughter of Mr. and Mrs. Joseph Stenholm, 79 Third St., and a ninth grader at Thompson Junior High School. She is a pupil of Charles Budesheim.

Richard Munro, voice, son of Mrs. Abby Munro of 8 Rhode Island Ave. and a sophomore at Rogers High School. He is a pupil of Miss Emma Beldan.

Runners-up were Susan Easton and Janice Greene, piano; Joseph Sousa, clarinetist, instrumental; and Fredericka Afflerbach and Patricia Doran, voice.

The judges were: Piano, Mrs. Catherine Hornby of Bristol Highlands, a National Guild of Piano Teachers judge; voice, Mrs. Helaine Christopher of Warwick, and instrumenta, Mrs. Theodore Mathews of Providence.

The accompanists were Mrs. Harold Van Slyke, Miss Ellen I. Nason, Carl Thorp and George Wilson.

The committee arranging the auditions was composed of King Covell, chairman of Tunes and Talents, Inc., Mrs. Van Slyke, Mrs. Theodore Grosvenor, and Mrs. Clarence Gove.

The judges and committee members were luncheon guests of Mrs. Grosvenor at her Ocean Drive home, "Nearsea."

Monday
5/22/12

Tunes, Talents Ready 'Frolic'

Newport Tunes and Talents will present a variety show, "Navy Frolic," Thursday night at the Shamrock Cliff Hotel for the benefit of the music scholarship fund.

The entire cast consists of naval personnel or members of other service branches now attached to local naval activities, and their wives.

Capt. Robert W. Clark, commanding officer of the Officer

Candidate School, will replace Capt. Harry Allendorfer as the narrator. Captain Allendorfer, Destroyer Division 202 commander, has been ordered to sea for operations.

Lou Vaillancourt's Ochestra will open the program and will supply background music for the production.

The Navy Choristers, under the direction of Marian W. Van Slyke, will present several numbers.

Many of the numbers are repeats of hits featured in the recent War College Footlighters production of "Go-Gaities" which played three nights at the Navy Officers Club.

One of these was "The Trident Trio" composed of Harry Sellers, Bruce Llewellyn and Orlie Baird, who will repeat their performance Thursday night.

Also appearing on the program will be Lucky Sullivan, Anna Hollis, Roz Skjod, Helen Sellers, Lynn Fletcher, Eileen Martin, Dottie Musgrove, Barbara Murray, Janet Small, Peppy Martin, Fly Flanagan, George Perry, Rocky Rosacker, Angela Walker, Louise Coleman, Johanna Krueger, Jane Grantham, Tige Hinton, Leyla Somit, Fran Hartigan, and Martha Rosacker.

Others are Duke Garrette, Nan Andresen, Paul Robottom, Lee and Bill Kingery, Margie and Joe Coeman, Ruth and Walt Constance, Bunny and Ace Johnson, Jean and Moon Mullins, Anne and Les Gaskins, Dottie and Bob Hawthorne, Jane Colestock, Kelly Sullivan and Bob Holden, Dan McNeil, Barney Rapp, Bill Lohse, Jay Fitzgerald and Bill Thomas.

The Navy Choristers will include Mesdames Francis X. Brady, Carl Cooper, James Curran, William Harris, Bruce Keith, Jason Law, Jerald Larson, Harry Loeffler, Robert R. Mackey, Charles Moore, Graham Oliff, Bryce Royalty, Philip Ryan, Milton Schultz, William E. Simpson, Edward Snyder, Roy Snyder, and Gaines B. Turner, and Messrs. Carroll Clark, Carl Cooper, Robert Foley, Alan Smith, and Dale Hunter.

Tuesday
12/1/62

STOP!



CHECK THE ADVERTISEMENT
ON
PAGE FIVE
FOR THE BIG EVENT

At The

Shamrock Cliff

THURSDAY, MAY 31

This Advertisement Sponsored by NUNES MOTOR CO.

Tuesday
5/24/62

0112



Navy Shop Talk

May 18, 1962

Vol. XIII — No. 21

Dorothy Smith, Tel. VI 6-2108

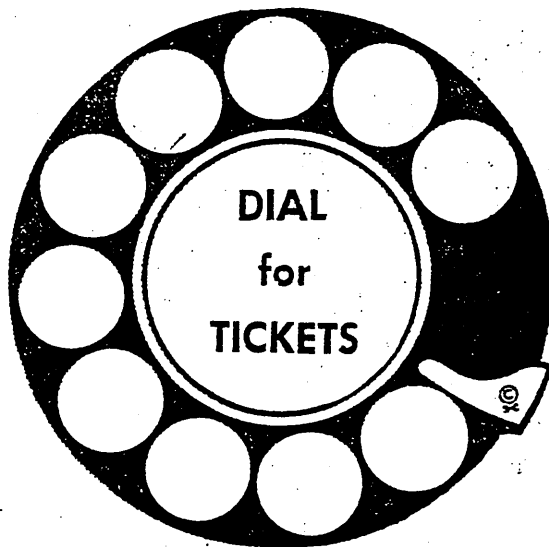
Box 145, Newport, R. I.

Sandra Robinette, Tel. VI 6-7619

Don't forget Newport's own Tunes and Talents' presentation of a "Navy Frolic" at Shamrock Cliff Hotel, 8:30 p.m., May 31. This is a sparkling revue composed of acts from the War College Gaieties and the Fleet, narrated by CAPT Harry Allendorfer. Profits will be contributed to the Musical Scholarship Fund for talented young Newporters. All seats at tables, 4 seats per table. Tickets are \$2.50 each. Call VI 6-2549 or VI 7-7803 for reservations or information.

Friday
5/18/62

0113



FOR A
NAVY FROLIC

Presented By
Newport's Own Tunes and Talents

Consisting Of
ACTS from NAVY GAETIES and the FLEET
to the Symphonic Music Of
VAILLANCOURT'S ORCHESTRA
Including NAVY CHORISTERS

Make Plans Today! Admission \$2.50 each

Seated At Tables Of Four

Tickets May Be Reserved By Calling VI 6-2549 or VI 7-7803

THURSDAY, MAY 31st, at 8:30 p. m.

Shamrock Cliff

This Advertisement Sponsored by EDDY'S MARKET

Saturday
5/14/10

0114

**I Wish I Were Old Enough
TO GO**

to the

**NAVY
FROLIC**

Presented by

Newport's Own

Tunes and Talents

THURSDAY, MAY 31

8:30 p.m.

Consisting Of

Acts from NAVY GAETIES and the FLEET
to the Symphonic Music of
Vaillancourt's Orchestra
ALSO THE NAVY CHORISTERS

Narrator —

Captain Harry Allendorfer, U. S. N.

MAKE PLANS TODAY!

Admission \$2.50 each

Seated At Tables Of Four

Tickets May Be Reserved By Calling
VI 6-2549 or VI 7-7803

This Advertisement Sponsored by
NEWPORT GAS COMPANY



24.15
33.60

Tuesday
12/1/5

0115

NEWPORTS
OWN TUNES AND TALENTS INC.

5/62

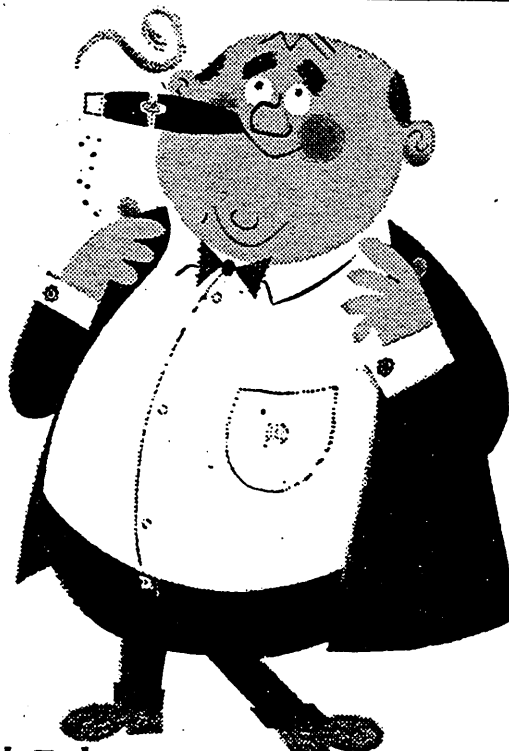
ADVERTISEMENTS HEREIN
" APPEARED IN NEWPORT
DAILY NEWS" UNLESS
OTHERWISE STATED

Paul B. Bunker
Publicity Director

0116

I feel right proud of myself

**I'VE GOT
MY TICKETS
HAVE YOU?
For The
NAVY
FROLIC**



Presented By

Newport's Own Tunes and Talents

THURSDAY, MAY 31st 8:30 P. M.

At The SHAMROCK CLIFF

Consisting Of

ACTS from NAVY GAITIES and the FLEET
to the Music of Vaillancourt's Society Orchestra

ALSO THE NAVY CHORISTERS

NARRATOR - CAPTAIN ROBERT CLARK, U. S. N.

MAKE PLANS TODAY

Admission \$2.50 Each

Tickets May Be Reserved By Calling

Seated At Tables Of Four

VI 6-2549 or VI 7-7803

THIS ADVERTISEMENT SPONSORED BY J. T. O'CONNELL'S

*Tuesday
10/1/60*

0117

I SAY THERE...

HAVE YOU HEARD

About What's Happening On

THURSDAY, MAY 31

At The Magnificent

Shamrock Cliff ?

Newport's Own

TUNES

and

TALENTS

Presents

**A NAVY
FROLIC**

Consisting Of

Acts from Navy Gaities and the Fleet
to the Symphonic Music of
Vallencourt's Orchestra

Narrator —

Captain Harry Allendorfer, U. S. N.

MAKE PLANS TODAY!

Admission \$2.50 each

Seated At Tables Of Four

Tickets May Be Reserved By Calling
VI 6-2549 or VI 7-7803




This Advertisement Sponsored by Newport Electric Corporation

TUESDAY - 115/62

0118

1560
19.20



**I GOT 'EM
I GOT 'EM**
TICKETS
For The
NAVY FROLIC
Presented By
Newport's Own Tunes and Talents
Consisting Of
ACTS From NAVY GAIETIES and the FLEET
to the Symphonic Music of
VALLENCOURT'S ORCHESTRA
MAKE PLANS TODAY
Admission \$2.50 Each
SEATED AT TABLES OF FOUR
Tickets May Be Reserved By Calling
VI 6-2549 or VI 7-7803
Shamrock Cliff
THURSDAY, MAY 31
8:30 P. M.

This Adv. Sponsored by Gustave J. S. White, Inc.

Friday

7/18/62

0119

Navy Frolic Tickets More Than Half Sold

Community interest in the Navy Frolic sponsored by Newport's Own Tunes and Talents, set for May 31 at Shamrock Cliff Hotel, is indicated by the sale to date of more than half the available tickets. This was reported Sunday at the meeting of the committee in charge, held at "Nearsea," Ocean Avenue home of Mr. and Mrs. Theodore P. Grosvenor.

The program will consist of acts from the Naval War College Gaieties and others arranged by fleet personnel, with music by Vaillancourt's Orchestra.

Capt. Harry Allendorfer, USN, will be the narrator.

Navy Frolic Discussed With Tunes, Talents

Capt. Harry Allendorfer, USN, who is coordinating the feature presentations of the Navy Frolic set for May 31 at Shamrock Cliff Hotel, discussed details of the acts with leaders of groups represented on the program at a meeting of the Newport's Own Tunes and Talents Committee, the show's sponsor, last night at the hotel.

Mrs. Theodore P. Grosvenor and Mrs. Robert Guy are co-chairmen of the event, which will feature acts from the Navy Gaieties, the fleet units, the Navy Choristers and Vaillancourt's Orchestra.

Wednesday

5/16/62

Wednesday

5/16/62

0120



CHECK FOR NAVY RELIEF — Mrs. Robert S. Guy co-chairman of Newport's Own Tunes and Talents, presents check for \$30 to the Navy Relief Society from a recent presentation of "Tunes and Talents" to Rear Adm. J. S. Dorsey, president of Rhode Island Auxiliary, Navy Relief Society. . . (Navy Photo)



CHECK FOR NAVY RELIEF — Mrs. Robert S. Guy co-chairman of Newport's Own Tunes and Talents, presents check for \$50 to the Navy Relief Society from a recent presentation of "Tunes and Talents" to Rear Adm. J. S. Dorsey, president of Rhode Island Auxiliary, Navy Relief Society. (Navy Photo)

Mon
6/15/16

0122

—Tickets for 73 tables have been sold for the "Navy Frolics" at Shamrock Cliff Hotel tonight at 8:30 o'clock. The event is being presented by the Newport's Own Tunes and Talents, Inc., for the benefit of the music scholarships fund. Tickets are still available.

THURSDAY
5/31/62

0123



CHARLESTON NUMBER — The dance that was the rage years ago when flappers wore short skirts was one of the "Tunes and Talents" numbers presented last night at Shamrock Cliff Hotel. Here the women go through the intricate dance, much to the enjoyment of Rear Adm. Richard W. Bates, right, a committee member, who rises to applaud. (Daily News Photo)

Tunes, Talents' Variety Show Had 'The Joint Jumping'

By JANE NIPPERT

If it had been any place other than the Shamrock Cliff Hotel, well known for its distinguished guests and beautiful setting, you could have said "the joint was jumping" last night when Newport Tunes and Talents presented the variety show, "Navy Frolic," for the benefit of the musical scholarship fund.

This was especially true when Duke Garrette, musician with the CruDesLant Band, wound up several Dixieland jazz numbers by blasting forth with his trumpet on "When The Saints Go Marching In" to wild applause from his audience. His first number, "St. Louis Blues," had had the crowd clapping before its finish but their reaction to his final number was really terrific.

The lively variety show opened with tunes by Lou Vaillancourt's Orchestra played so invitingly that many of the audience enjoyed a few dances before the acts began.

The first act was "Hey Look Us Over," a song and dance number performed by wives of War College officers nautically attired in white middies and shorts. This, as were many of the numbers, was a repeat of one of the hits of the War College Footlighters "Go-Gaeties" which had a three night run at the Officers Club last

ian Van Slyke and accompanied by Hope Davidson, they gave another of their outstanding performances.

Capt. Robert W. Clark, who replaced Capt. Harry Allendorfer as narrator of the show only two days before its presentation, did an exceptionally fine job.

The show was best summed up by Rear Adm. R. W. Bates, (ret) publicity chairman for the event, who in a brief speech following the presentation drew great applause when he said "I think it's terrific."

Captain Allendorfer was coordinator writer and director of the show. Ruth Sherman was assistant director. Choreography was by Angela Walker and Bruce Belstad and posters by Edna Zebrowski. Cigarette girls were Lucy Sullivan, Barbara Murray, Cal Smith, Camille Crawford, Betty Hutchinson and Kay Bowers. Make-up was by Cigarette girls — Lucky Sullivan, and Ruth Miller. The decorations were by Richard Grosvenor and let and Pat Coulter and the program was arranged by Carl Emily Whitney. Handling reservations and tickets were Susie Reil-Thorp.

The Simsters Quartet, a barber-shop quartet composed of War College officers — Fly Flanagan, George Perry, and Rocky Rosacker, and Bruce Lewellyn, talented public information officer at OCS, next appeared, dressed in black sailor suits.

Lieutenant Lewellyn also appeared, with Harry Sellers and Orlie Baird, in the next act, "The Trident Trio", one of the outstanding hits of the "Go-Gaeties." Among the clever tunes was "You Can't Chop Your Mother Up In Massachusetts."

They were followed by a spirited number, "The Charleston Flappers", by eight War College wives dressed in flapper costumes who gave a most vivacious performance as they sang and danced the popular step.

Martha Rosacker then joined the Simsters Quartet in a most pleasing vocal number, "Lida Rose."

A Dixieland Blues act included the previously mentioned Duke Garrette, another CruDesLant musician, Paul Robottom, who gave an outstanding xylophone solo of "The Indian Love Call", and Nan Andresen who, perched on a stool, rivaled the best of the torch singers with her versions of "Stormy Weather" and "The Man Who Got Away."

"Hawaiian Tunes and Talents" had War College wives hula-ing to "Keep Your Eyes on The Hands" and their husbands, attired in pastel mop wigs, performing in "Princess Pupule Has Plenty Papaya" in much the same manner as a newly arrived tourist in Hawaii after the first hula lesson. An outstandingly authentic hula was beautifully executed by Jane Colestock to Malahini Mele." The Forrest Sherman Hurricanes featured Kelley Sullivan and Bob Holden in the twist.

"Real Talent" was next and it was just that. Dan McNeill, Barney Rapp and Bill Lohse, attired in Salvation Army type uniforms, and Jay Fitzgerald as a drunk gave a hilarious performance to a recording of "Cigarettes, Whisky, and Wild, Wild Women."

Going to the opposite extreme, Dr. William Thomas, a psychiatrist at the Naval Hospital, beautifully played two piano classics, Stravinsky's "The Fire Dance" and Debussy's "Claire De Lune."

The program concluded with The Navy Choristers singing a medley of songs from "The Sound of Music." Expertly directed by Mar-



CHARLESTON NUMBER — The dance that was the rage years ago when flappers wore short skirts was one of the "Tunes and Talents" numbers presented last night at Shamrock Cliff Hotel. Here the women go through the intricate dance, much to the enjoyment of Rear Adm. Richard W. Bates, right, a committee member, who rises to applaud. (Daily News Photo)

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They were followed by a spirited number, "The Charleston Flappers", by eight War College wives dressed in flapper costumes who gave a most vivacious performance as they sang and danced the popular step.

Martha Rosacker then joined the Simsters Quartet in a most pleasing vocal number, "Lida Rose."

A Dixieland Blues act included the previously mentioned Duke Garrette, another CruDesLant musician, Paul Robotom, who gave an outstanding xylophone solo of "The Indian Love Call", and Nan Andresen who, perched on a stool, rivaled the best of the torch singers with her versions of "Stormy Weather" and "The Man Who Got Away."

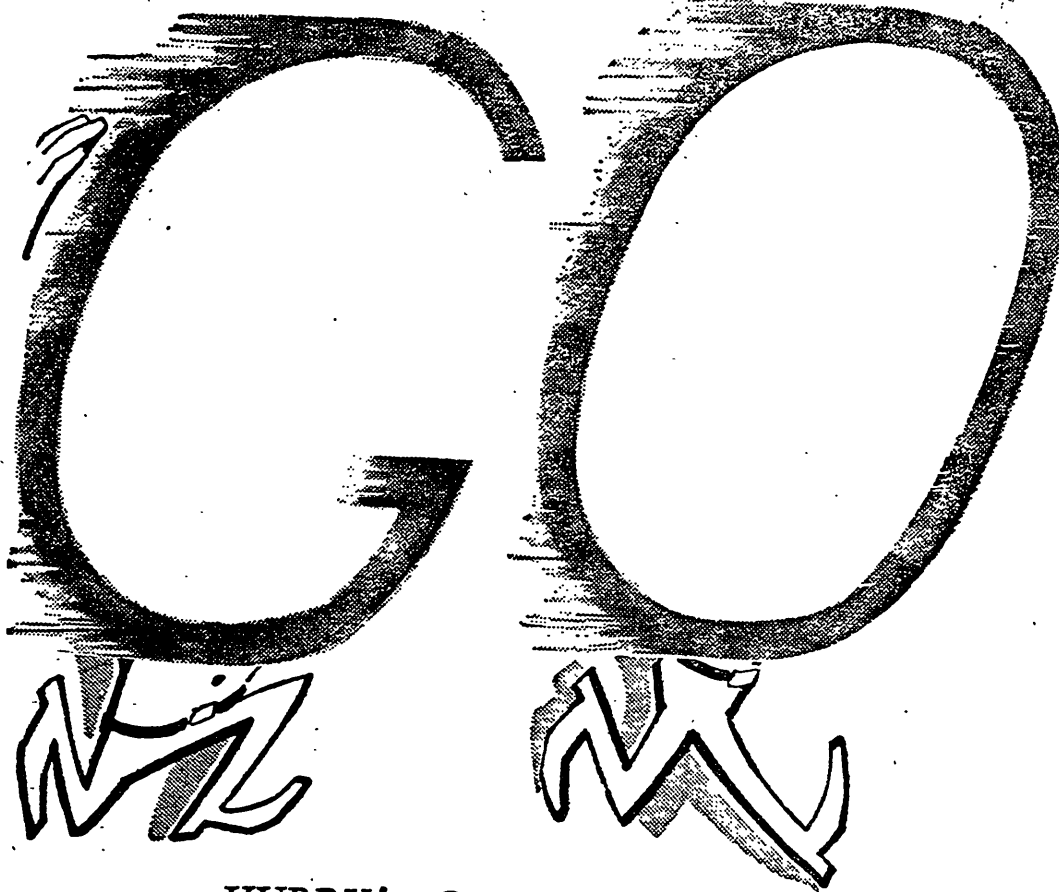
"Hawaiian Tunes and Talents" had War College Wives hula-ing to "Keep Your Eyes on The Hands" and their husbands, attired in pastel mop wigs, performing in "Princess Pupule Has Plenty Papaya" in much the same manner as a newly arrived tourist in Hawaii after the first hula lesson. An outstandingly authentic hula was beautifully executed by Jane Colestock to Malahini Mele. The Forrest Sherman Hurricanes featured Kelley Sullivan and Bob Holden in the twist.

"Real Talent" was next and it was just that. Dan McNeill, Barney Rapp and Bill Lohse, attired in Salvation Army type uniforms, and Jay Fitzgerald as a drunk gave a hilarious performance to a recording of "Cigaretttes, Whusky, and Wild, Wild Women."

Going to the opposite extreme, Dr. William Thomas, a psychiatrist at the Naval Hospital, beautifully played two piano classics, Stravinsky's "The Fire Dance" and Debussy's "Claire De Lune."

The program concluded with The Navy Choristers singing a medley of songs from "The Sound of Music." Expertly directed by Mar-

READY...SET...



HURRY!...Get your Tickets for the

NAVY FROLIC

PRESENTED BY

Newport's Own Tunes and Talents

THURSDAY, MAY 31st, 8:30 p. m.

At The

Shamrock Cliff

Consisting Of ACTS From NAVY GAETIES and the FLEET
to the Music of Vaillancourt's Society Orchestra

ALSO THE NAVY CHORISTERS

Narrator — Captain Harry Allendorfer, U. S. N.,

MAKE PLANS TODAY!

Admission \$2.50 each

Seated At Tables Of Four

Tickets May Be Reserved By Calling

VI 6-2549 or VI 7-7803

This Advertisement Sponsored by NEWPORT ELECTRIC CORPORATION

Wednesday

0126



DON'T PANIC!

Of course everyone wants to go and there's still time left for you to get your tickets to —

NEWPORT'S OWN

TUNES and TALENTS

Featuring

ACTS from NAVY GAIETIES and the FLEET to the Symphonic Music of VAILLANCOURT'S ORCHESTRA. Narrated by CAPT. HARRY ALLENDORFER, U. S. N.

Presents

A NAVY FROLIC

Thursday, May 31st

AT SHAMROCK CLIFF

Adm. \$2.50 Each — Seated At Tables Of Four. Tickets May Be Reserved by Calling VI 6-2549 or VI 7-7803.

This Advertisement Sponsored by Cummings Motor Sales

*Can't keep
this under
my hat.*

It's Big News
Newport's Own
TUNES & TALENTS
Is Presenting A
NAVY FROLIC
THURSDAY, MAY 31st
Watch Tomorrow's Ad
For More Information



This Ad Sponsored By PERRY GARAGE

0128

Manner of Speaking



BLACK MAN IN AMERICA: Last week I quoted here a long section of a letter written by a member of the University of Mississippi faculty to a friend of mine. The writer, a native Mississippian, found his life shattered and shaken by the past year's events. He could find no honest course in himself but to stand up and speak in favor of integration, and though he made no dramatic claims for himself, he had to learn how to live in fear among the same people who had been his lifelong neighbors.

Since writing that column, I have been listening to a recording (James Baldwin, *Black Man in America*, distributed by Credo, 102 Mt. Auburn St., Cambridge 38, Massachusetts, no price listed) in which that good man (and, I am happy to say, my good friend) Studs Terkel, of Chicago's station WFMT, interviews Baldwin as a man, as an artist, and as a Negro of this violent but hopeful age of emancipation.

Inevitably I found myself wondering what James Baldwin might think of my friend's friend's troubled year in Oxford. Certainly, learning to live in fear among one's lifelong neighbors is nothing in which the American Negro need take the introductory course. The letter writer was only beginning to learn what the Negro must learn from the cradle, that his life—if he dare think about it—is an agonizing search for identity and must forever be lived within the reach of fear.

Baldwin's search for identity took him to Switzerland with two Bessie Smith records and a typewriter. "I had never listened to Bessie Smith in America. . . . I had never touched watermelon." He had lived in shame. In shame of himself, of the way he used to speak, of his father, of everything that made him a Negro. "I had buried myself under a fantastic image. What had I been like in the beginning?" Somehow Switzerland was a liberation. The people there had never seen a Negro. "They thought I was the devil." But alone there, he could listen over and over to the cadence, to the sound of it, to the beat. "Bessie Smith helped me to recapture the beat of my own speech."

Imagine what has to be done to a boy before he is driven to such need. The price the American Negro has

paid for existence is something more than reason and moderation will assess. Agony is not a subject for general conversation; it is what a man knows when he lives in it, and the fact of knowing it separates him forever from those who do not know and cannot know.

In white Protestant America—none of it belongs to you. Like everyone else you fall in love with Joan Crawford and with the good guys killing off the Indians. But not for you—these are metaphors of your oppression.

I hope the do-gooders and the moderates will learn to hear the cry of that agony before the slow—the too-slow—good of these past years is lost in violence. How much can the peace marchers take in the course of passive resistance before their rage and disgust rise in them like vomit and they turn from a Martin Luther King to the violent exhortations of the Black Muslims? As Baldwin points out, "Negro women have raised white children who later lynched their own sons . . . that sort of torment. . . and for a hundred years after they were technically free. Go slow? How slow?"

Baldwin is especially moving when he talks of the position of the Negro man, the last hired and first fired in the labor ranks. "He gets the humiliating jobs, he has no power in this world to protect his wife. Then he is fired and has to be supported by her." For Negro maids tend to keep their jobs. It is they who tend to be the reliable breadwinners. So it is that Negro family life tends to be a matriarchy. (And so the point of Richard Wright's powerful story about the Negro man who dresses



as a woman to get a job as a cook.)

The demoralization of the Negro male in such a situation is inevitable. Where does he live? Where does he go for the resting place of his inner life as a man? "There has to be a certain confidence behind the act of love." What does the humiliated man bring to bed?

Whatever he brings to his bed, he must certainly get up from it in the rage of frustration. For though the bigot may refuse to admit the simple human claim, it is men we are talking about, men possessed of every man's need to be male, and to love, and to be loved, and to have the assurances of their own psyches to sleep in and wake to. To refuse to recognize the agony of the Negro's position is to deny him what is inseparable from all human need.

THE trouble, as Baldwin makes dramatically clear, is that prejudice makes the Negro invisible. "Nobody knows my name. . . . When white men look at you, they don't see you. They see what they have invested you with—the agony, pain, danger, passion, torment—a whole level of existence Americans deny."

I wish any man who is still inclined to be complacent about the agony of the Negro could be made to listen to Baldwin talking about *The Defiant Ones*—a movie loudly touted as championing the Negro. Baldwin dismisses it as the white man's version of "be kind to a Negro." At one point in the film Sidney Poitier sacrifices himself by jumping off a moving train to rescue Tony Curtis. In so doing he gives up his escape from the chain gang. When Baldwin saw it shown to a white audience, the whites were deeply moved by the sentimental sacrifice and applauded all but tearfully. But the same scene called forth a roar of fury from a Harlem audience and screams of "Get on the train, you fool!"

"The white man," Baldwin adds, "likes to think the Negro will forgive him for his crimes. But one has to pay—as a human fact—for his crimes."

All of us have already paid too great a spiritual price for the suppression of the Negro. Decaying political structures, a prissily squeamish educational system, a pervasive dry rot at the spiritual core of the American idea—these are evident maladies born of our human dishonesty in denying the Negro his emancipation. What remains to bless us most is that he will not much longer be denied. No human cause involving millions of lives can evolve such voices as James Baldwin's and still fail to win—unless we are all to be driven to self-hatred and defeat.

—JOHN CIARDI.

Saturday Review

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Not So Fast

THE ultimate test of education is represented by the ability to think. We are not talking about casual or random thought. We are talking about sequential thought, that is, the process by which one frame of ideas is attached to another in workable order so that they fit together without rattling or falling apart the moment they come in contact with a logical objection or query.

Sequential thought is the most difficult work in the entire range of human effort. Even when undertaken by a highly trained intelligence, it can be enormously fatiguing. When attempted by untrained minds, it can produce total exhaustion within a matter of minutes, sometimes seconds. For it requires an almost limitless number of mental operations. The route must be anticipated between the present location of an idea and where it is supposed to go. Memory must be raked for relevant material. Facts or notions must be sorted out, put in their proper places, then supplied with connective tissue. Then comes the problem of weighting and emphasis.

Sequential thought, like any other advanced form of human activity, is the result of systematic training. Just sitting in front of television screens watching baseball games for a dozen years or more doesn't automatically qualify a man to throw strikes with blazing speed. Either he has the educated muscles to pitch or he hasn't. The same is true of thought. A man who doesn't know how to use the muscles of his intelligence can hardly be ex-

pected to cope with a problem requiring concentration and the ability to think abstractly.

How, then, can a person be taught to think sequentially? It isn't necessary to devise special courses of study for this purpose. All that is necessary is for existing courses to foster those conditions that promote proper habits of thought. The problem lies not with the curriculum; it lies rather with the way education is generally organized.

Fragmentation is the enemy of sequential thought. Yet there is a large degree of fragmentation in the way a youngster is called upon to meet his educational obligations. He may have four or five different courses of study. In the space of a few hours he has to shift his focus of attention drastically several times, resulting often in a blurring of the significance of what he is being taught. Each class or course tends to be something of a universe in itself. This may provide welcome relief in some cases but it also violates many



of the basic laws of concentration as they apply to intellectual absorption and retention. This is hardly reassuring at a time when the relationships among the various fields of learning have become a prime need in education.

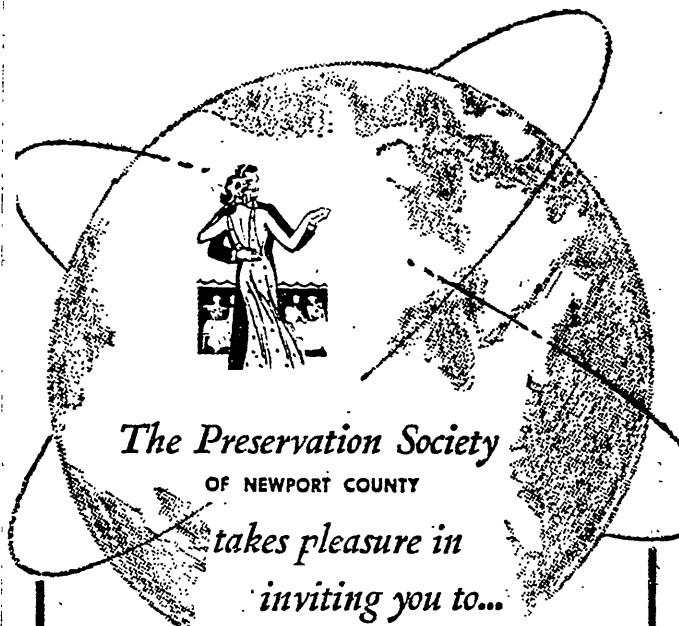
Homework assignments are only rarely correlated. On some nights a student may have three or four major assignments, making it virtually impossible to do them all adequately. We have never been able to understand why a homework paper in history, say, and an assignment in English composition cannot be combined. Far better to give a youngster a chance to put his history paper into decent English than to require him to go racing through separate assignments in both subjects. More basic still: why shouldn't the school attempt some measure of coordination in homework assignments, with each course having at least one night a week in which genuine concentration and sustained work would be expected and made possible?

H. L. F. Helmholtz, the noted German physicist who died thirty years ago, described three principal stages in effective thinking. In the first stage, a problem is carefully examined in all its aspects and all directions. In the second stage, ample time is allowed for a problem or an idea to get through to the subconscious in order that the mind may work on it and develop it even when not specifically focused on it. The third stage involves the conditions or circumstances under which an idea is brought to full term and makes its appearance. Helmholtz's analysis may not hold for all people—nothing is more individualistic than a man's thoughts—but at least he emphasizes the need for thought about thinking. Most of our confusion, James Harvey Robinson once wrote, comes from this failure to give thought to thought.

IF WE are to help Johnny to think—which is to say, if we are to help him become truly educated—it becomes necessary to respect the natural requirements of thought. Somewhere along the line in recent years, a speed-up has taken place in large areas of education. Johnny is expected to read faster, study faster, write faster, and think faster. No doubt, this is less the fault of educators than of the world itself. But the problems posed by an Age of Speed are not met by snap judgments, one-page memos on complex subjects, lightning-fast reading techniques, or rapid writing. We meet our problems only as we comprehend them and give them sustained and sequential thought. The quickest way to compound these problems is to put them in a pressure cooker.

—N.C.

SR/July 6, 1963



The Elizabeth Arden
INTERNATIONAL
BALL

For Benefit of the Preservation Society

SATURDAY, AUG. 8th

10:00 P.M.

Marble House

NEWPORT, RHODE ISLAND

BILL HARRINGTON

Will Conduct His Famous Orchestra

LISTEN TO THE CHAIRMAN

JANE PICKENS LANGLEY

On WADK TOMORROW (Thursday) At 12:00 (Noon)

Tickets On Sale At Preservation Society

Tickets \$25 — Reserved Tables \$10 Per Person

This Message Courtesy Of J. T. O'CONNELL, Inc.

Wednesday, July 29, 1964

0131



LET'S GO . . .

To The

**Elizabeth Arden
INTERNATIONAL
BALL**

SATURDAY, AUG. 8th

Benefit Of Preservation Society Of

Newport County

WATCH TOMORROW'S PAPER FOR DETAILS

This Message Courtesy Of Walsh Bros.



Thurs. July 30

0132

'Decathlon' Set For Day Of Ball

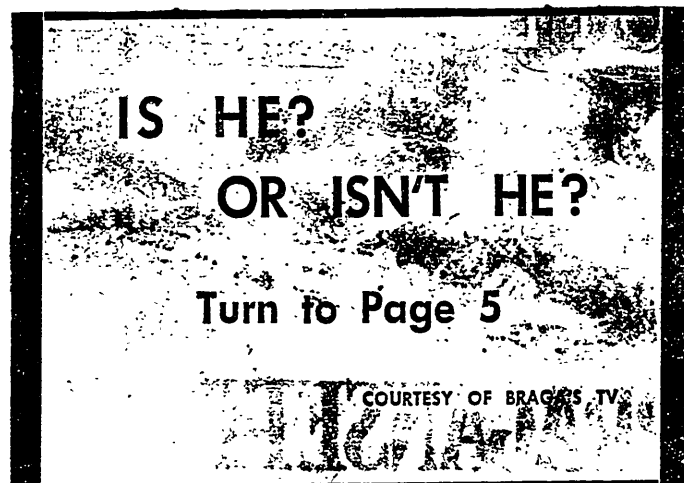
A novelty "decathlon" has been planned by the Preservation Society of Newport County in connection with its Elizabeth Arden International Ball on Aug. 8 at the Marble House on Bellevue Avenue.

The decathlon, to be held at the Newport Casino at 4 p. m. on that day, will pit a team of Newport challengers against a team chosen from among the yachtsmen here for the America's Cup races in a series of competitive games.

They will not only pin the tail on the donkey but also pin the trunk on an elephant — this being an election year. There will be a dress designing contest in which the male participants will be given three minutes, three safety pins and a bolt of cloth each to dress some of Newport's prettiest post-debutantes in an approximation of Paris creations. Other equally imaginative competitions, totalling 10, will round out the afternoon and laurels will be awarded to the winners at the ball that night.

John A. Crawford will be the scorekeeper, Howard G. Cushing, the timekeeper, and Howard J. Hook, stage manager. John Mathias, world champion decathlon athlete and gold medal winner, will fly from California to oversee the games.

Friday, July 31, 1964



Friday, July 31, 1964

0134

Friday, July 31, 1964

I'M GOING ARE YOU?

To The Elizabeth Arden

INTERNATIONAL

BALL

SATURDAY, AUGUST 8

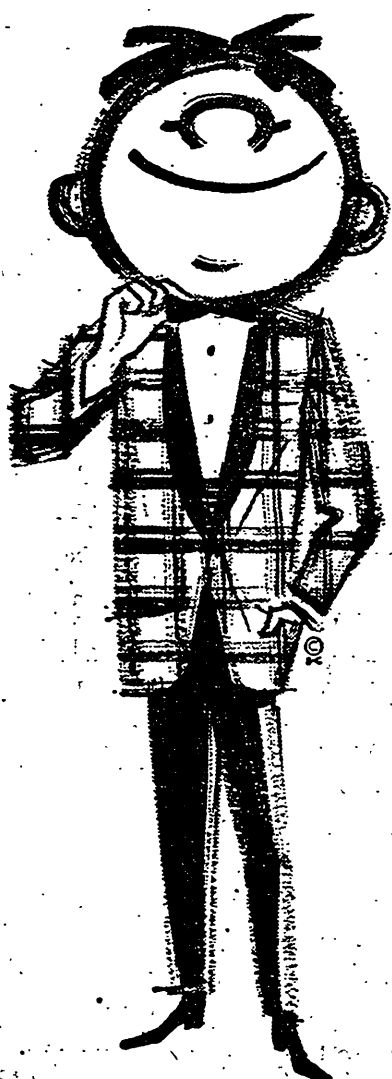
Marble House

Benefit of the
PRESERVATION SOCIETY
of Newport County

Tickets on sale at
PRESERVATION SOCIETY
37 TOURO STREET

EXPECT TO SEE YOU
THERE-DON'T MISS THE
DISCOTHEQUE

This Message Courtesy of Newport Electric Corp.



0135



DON'T FORGET

AUG. 8TH



See Monday's
Daily News

This Advertisement Sponsored
by J. T. O'Connell, Inc.

Saturday, August 1, 1964

0136

Young Moderns

Discotheque—Whys, Wherefores

AP NEWSFEATURES

The jig is up if you go in for the newest fad, the discotheque, where dancing takes practically no footwork. People cavort in frenzied antics sort of a softshoe shimmy from the hips up.

But it's the kind of party to give these days, if you are really with it.

Being up on discotheque means knowing HOW TO PRO-

NOUNCE IT (deeskotek).

AND WHERE IT ORIGINATED—Paris.

AND WHERE IT IS DONE—

Discotheques are places that play records for dancers. These danceterias are in all sorts of places from the most elegant night clubs to coffee houses, usually using stereo playback equipment. Some places combine a record player with a combo unit, and sometimes the result sounds like a big time band. Musicians' unions aren't too happy with that arrangement.

What they play—They play mainly fad music, some places have a disquaire (disc jockey) that sets the records. Some spots have girls in striking gowns feeding the record player. A brand new album is called "Dance Discotheque."

AND WHY—It seems to be the perfect solution to getting hundreds of people on a dance floor space that should accommodate maybe a dozen traditional dancers.

AND HOW IT IS DONE—It's all arms, shoulders and hips. You can do the Hully Gully or the Frug (pronounced Froog.) You stand still as you convulse your torso. On the West Coast the "Swim" is popular (the better to practice your swimming lessons), as arms flail

around in swimming strokes.

One dance called the Monkey—you do everything a monkey does—is definitely for people who have no inhibitions, described by one girl as positively obnoxious, and by another as positively revolting.

AND WHAT YOU WEAR—

There's a whole new fashion fad, but mainly dresses are short, sleeveless and for evening, strapless or one-strap styles. Any discotheque dress has a certain look (some have ruffled hems that accommodates the antics of the dance, like the apache dress that identified with that dance in France).

All in all, a discotheque is the ideal solution to the too-many-girls or pairing of purposes at a party. At a discotheque you sort of idle along yourself, facing a partner or partners. Two girls can wiggle their shoulders toward one boy, and everything is so crowded that no one notices anyway.

As one idles along to continuous music of a record player, new dance motions are born.

A discotheque party can be held anywhere, as long as you have a record player and too many people in a room. Pin some record disks to the wall for atmosphere. Serve some light-hearted food to keep the crowd bobbing.

Ball Colors Pink And Red

The color accent at the Elizabeth Arden International Ball at Marble House on Bellevue Avenue on Aug. 8 will be on pink and red, colors closely associated with Miss Arden. The invitations were pink and red, and there will be pink and red flowers. Many guests are planning to wear these colors. Even the dining room walls in the mansion, of pink Numidian marble, carry out the color scheme.

But the Preservations Society of Newport County, for whose benefit the ball is being sponsored, hopes that in the end the resulting color will be a cool and expansive "green".

Pink lights will flicker on the pink-covered tables set on the terrace overlooking the ocean, imparting a glow to the green-and-white striped tent. Pink and red summer flowers will be arranged on the small tables, and on the 24-foot table in the dining room. On the flower arrangement committee are Mrs. Nathaniel P. Hill, Mrs. Wiley T. Buchanan Jr., Mrs. Robert R. Young, Antony Kloman and J. A. Lloyd Hyde.

Elizabeth Arden favors will be presented to the guests as they enter, by three beautifully costumed girls, dramatizing Elizabeth Arden perfumes.

A feature will be a discotheque, in the room at the top of the stairs, from 1 to 5 a.m., at which party-goers may learn such up-to-the-minute dances as the Hully Gully, the Frug, the Rhino Rump, the Bug, the Surf, the Hitch-hiker, the Watusi, and the Monkey, and even, according to Mrs. William C. Langley, chairman, the old-fashioned twist.

Bill Harrington and his orchestra will play for dancing in the ball room, and dancing will be extended also into the Gothic Room adjoining, where the Duke of Marlborough is believed to have proposed to Consuelo Vanderbilt in the heyday of Newport's Golden Age.

Monday, August 3, 1964



GET YOUR TICKETS TODAY

PRESERVATION SOCIETY, Touro Street

This Advertisement Sponsored by
GUSTAVE J. S. WHITE (J. W. Dwyer - F. C. Dwyer)

ADDED ATTRACTION IL MIO DISCOTHEQUE

A Recording of Dance Music on Tape, Along with
Instructors Teaching You the Newest Dances.

Earn the HULLY GULLY, RHINO RUMP, SURF,
FRUG BUG, WATUSI and the HITCH HIKER.
Even the Old Fashioned Twist.

August 8th
at the Marble House

Benefit Preservation Society

BIG NEWS Tickets Still Available

FOR THE

Elizabeth Arden

INTERNATIONAL

BALL




0139

DECATHLON
 Sat., Aug. 8, 4 P. M.—Newport Casino
 In Conjunction With the
Elizabeth Arden
International
BALL
Bob Mathias
 World Champion and Gold Medal Winner
 Will Be There to Oversee the Games

Participating in the ten games will be yachtsmen here for the America's Cup challenged by a local group of Newporters.

Don't Miss This Strange and Funny Decathlon

This Advertisement Sponsored by VALETARIA CLEANERS



Tuesday, August 4, 1964

0140

Wednesday, August 5, 1964

JOIN US

at the

Elizabeth Arden

INTERNATIONAL

BALL

SATURDAY, AUGUST 8th

Benefit Preservation Society

ADDED ATTRACTION
IL MIO DISCOTHEQUE
Don't Miss It

Tickets At Preservation Society Office, 37 Touro Street
Will Also Be Available At Marble House Door. Tickets \$25

This Advertisement Sponsored by
Aquidneck Shopping Center



STOP & SHOP
LIGGETT'S
WOOLWORTH'S
ENDICOTT JOHNSON
BELLEVUE CAMERA
BLAINE'S JEWELERS
JEM ART-STORE

BARBARA'S LINGERIE
THE NEWPORT NATIONAL
BANK
W. T. GRANT CO.
SEARS
CALVANI'S NEWPORT
EGAN'S LAUNDRY



0141

Thursday, August 6, 1964

GREAT



I got my tickets

For The

**Elizabeth Arden
INTERNATIONAL
BALL**

And DISCOTHEQUE

At The

Marble House

SAT., AUG. 8

I'LL SEE YOU THERE



Tickets At Preservation Society Office, 37 Touro Street

Will Also Be Available At Marble House Door. Tickets \$25

This Advertisement Sponsored By Broadway Hardware Co.

0142

Thursday, August 6, 1964

Don't Worry!



**TICKETS
STILL
AVAILABLE**

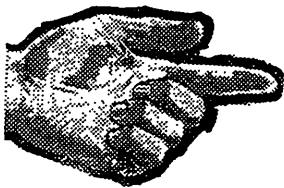
SEE PAGE
3

This Advertisement Sponsored by DON GEYER BUICK

0143

Friday, August 7, 1964

**TOMORROW IS
THE NIGHT**



for the
Elizabeth Arden
INTERNATIONAL

BALL

This Advertisement Sponsored by
Williams & Manchester Shipyard



WOW!

I Almost

Forgot!

I'll Get My

TICKETS

At The Door for The

ELIZABETH ARDEN

BALL

At The Marble House



Tickets \$25 Per Person

CUMMINGS MOTORS

0144

Friday, August 7, 1964

ELIZABETH ARDEN DAY

Tomorrow has been proclaimed by Mayor Hambly to be Elizabeth Arden Day, in honor of Mrs. Elizabeth N. Graham, known internationally as Elizabeth Arden. Mrs. Graham is sponsoring the Elizabeth Arden Ball tomorrow at Marble House for the benefit of the Preservation Society of Newport County.

The proclamation states that she is now an honorary citizen of Newport.

0145

Friday, August 7, 1964

Arden Ball Plans Being Completed

Final arrangements for the Elizabeth Arden International Ball tomorrow night at Marble House on Bellevue Avenue are being completed by the committee in charge today.

Ten Newporters are on the team that has challenged yachtsmen visiting here for the America's Cup races to a decathlon to be held tomorrow at 4 p. m. at Newport Casino in connection with the ball for a \$1 admission.

On the team are Mrs. Goy Fairfax Cary, John R. Drexel III, Mrs. Claiborne Pell, Beverly A. Bogert, James H. Van Alen, Mrs. Sheldon Whitehouse, Mrs. Owen J. Toland, John Nicholas Brown, Wiley T. Buchanan Jr. and Countess Szapary. Models in the dress designing contest which will be one of the decathlon features are Mrs. John S. Palmer (Daisy Dyer), Mrs. John van Beuren (Happy Hill), Marguerite Slocum and Mrs. Charles Grosvenor (Louise Wheeler).

One of the prizes at the ball will be a painting by Richard Banks, portrait artist, for which only 104 patrons may compete.

Marble House International Ball Expected To Draw Over 1,000

More than 1,000 are expected to attend tonight's Elizabeth Arden International Ball in Marble House, the former William K. Vanderbilt mansion, to benefit the Preservation Society. The ball has a pink and red motif. The money raised, it is hoped, will exceed that for similar affairs the society has previously conducted in this mansion and at "The Breakers," the Cornelius Vanderbilt estate.

Dancing will be in the main ballroom and in the adjoining Tudor Room where the Duke of Marlborough is said to have proposed to Miss Consuelo Vanderbilt before the turn of the century. Bill Harrington's orchestra from New York will play.

An innovation is a discotheque on the upper floors while the ball is in progress. A discotheque concerns itself with a style of dancing that requires little footwork. It is the rage in Europe and is being introduced to

this country. Devotees consider the twist old-fashioned.

The ball's principal revenue will be from admissions. These are \$25 each, plus an additional \$10 for a table reservation. Another revenue source is the sale of tickets for such prizes as two-round trip plane tickets to Rome, a \$2,000 gold desk clock, fur jacket, electric golf cart and outboard motor.

Past balls have raised upwards of \$35,000 for the society. Mrs. William C. Langley, general chairman and her aides have aimed to top this.

A decathlon of "sports" events, being held at the Newport Casino this afternoon, will add to the proceeds. In this a team of summer colonists is opposing a team of America's Cup yachtsmen.

The competition includes draping post debutantes to simulate the latest Paris fashions.

Mr. and Mrs. Harold S. Vanderbilt are honorary ball chair-

men. He donated the purchase price of the mansion, built by his parents, to the Preservation Society. He also aided in preparing it for presentation as a museum earlier this year.

Ball co-chairmen include Mr. and Mrs. Hugh D. Auchincloss, Mr. and Mrs. John Nicholas Brown, Mrs. Guy Fairfax Cary and Mr. and Mrs. George Henry Warren, the latter Preservation Society president.

Mr. and Mrs. Nathaniel P. Hill head the flower committee and they followed the pink and red motif in flowers placed about the mansion and on the supper tables covered with pink cloths. They are being assisted by Mr. and Mrs. Wiley T. Buchanan Jr., and Mrs. Robert R. Young.

John R. Drexel III, heads the men's committee. Mrs. Ellen Tuck Guest has charge of arrangements, Charles C. Paterson, decorations; Mrs. Alan T. Schumacher, prizes; Mrs. James H. Van Alen, public relations, and Wiley T. Buchanan Jr., distinguished guests.

Howard G. Cusing and Howard J. Hook have charge of the afternoon decathlon competition, for which prizes will be awarded at the ball. Bob Mathias, former Olympic decathlon champion, flew from California to supervise the contests.

Mrs. Louis Bruguiero will be hostess at "Wakehurst" for 70 guests at the largest dinner prior to the ball. Others giving dinners include Mr. and Mrs. George Henry Warren at "Paul holme," Mr. and Mrs. John R. Crawford at "Sea Edge" and Mrs. Stephens Wiman at "Mailands."

Saturday,

8/8/64



TONIGHT'S The Night

for the

Elizabeth Arden

INTERNATIONAL

BALL

Marble House - Bellevue Ave.

Tickets On Sale at Door, \$25 Per Person

— ADDED ATTRACTIONS —

IL MIO DISCOTHEQUE and DECATHLON

(Tonight at the Ball) (This Afternoon at Casino)

AT 10 P. M.

AT 4 P. M.

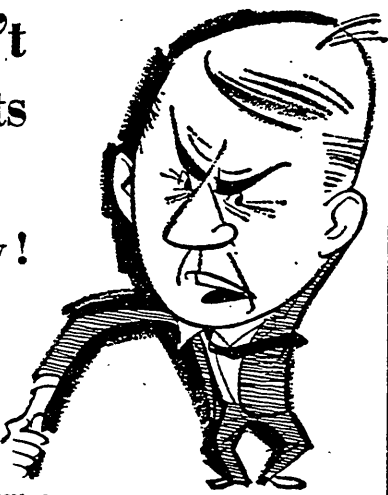
This Advertisement Sponsored By BROADWAY HARDWARE, INC.

0148

Saturday, 8/8/64

**You Didn't
Get Tickets
Yet?**

Get 'em Now!
or at the door
for the
**ELIZABETH ARDEN
BALL**



COURTESY JOHN F. MACK

0149

Chairman Named For Arden Ball

Mrs. William C. Langley, chairman of the Elizabeth Arden International Ball at "Marble House" on Aug 8 has announced several committee chairmen. Mrs. Langley made known it is not necessary to have an invitation to attend. Ball tickets are available to all interested at Preservation Society headquarters, Tourg Street.

Mrs. Ellen Tuck Guest is in charge of arrangements, Charles C. Paterson, decorations; Howard J. Hook and Mrs. Alexander R. Walsh, discotheque; Wiley T. Buchanan Jr., distinguished guests; Richard Stackpole, hospitality; John R. Drexel III, men's committee; Mrs. Alan T. Schumacher and Mrs. Alfred M. Tartaglino, prizes, and Mrs. James H. Van Alen, public relations.

Prizes donated for the ball to benefit the Preservation Society include two first class round tickets to Rome via Scandinavian Airlines, a gold Cartier desk clock, a fur jacket from the Ben Kahn collection, a pair of Louis XVI period alabaster urns from Chrystian Aubosson Inc., an electric golf cart, an Evinrude outboard motor, and a portrait painted by Richard Banks.

Marble House International Ball Expected To Draw Over 1,000

More than 1,000 are expected to attend tonight's Elizabeth Arden International Ball in Marble House, the former William K. Vanderbilt mansion, to benefit the Preservation Society. The ball has a pink and red motif. The money raised, it is hoped, will exceed that for similar affairs the society has previously conducted in this mansion and at "The Breakers," the Cornelius Vanderbilt estate.

Dancing will be in the main ballroom and in the adjoining Tudor Room where the Duke of Marlborough is said to have proposed to Miss Consuelo Vanderbilt before the turn of the century. Bill Harrington's orchestra from New York will play.

An innovation is a discotheque on the upper floors while the ball is in progress. A discotheque concerns itself with a style of dancing that requires little footwork. It is the rage in Europe and is being introduced to

this country. Devotees consider the twist old-fashioned.

The ball's principal revenue will be from admissions. These are \$25 each, plus an additional \$10 for a table reservation. Another revenue source is the sale of tickets for such prizes as two-round trip plane tickets to Rome, a \$2,000 gold desk clock, fur jacket, electric golf cart and outboard motor.

Past balls have raised upwards of \$35,000 for the society. Mrs. William C. Langley, general chairman and her aides have aimed to top this.

A decathlon of "sports" events, being held at the Newport Casino this afternoon, will add to the proceeds. In this a team of summer colonists is opposing a team of America's Cup yachtsmen. The competition includes draping post debutantes to simulate the latest Paris fashions.

Mr. and Mrs. Harold S. Vanderbilt are honorary ball chair-

men. He donated the purchase price of the mansion, built by his parents, to the Preservation Society. He also aided in preparing it for presentation as a museum earlier this year.

Ball co-chairmen include Mr. and Mrs. Hugh D. Auchincloss, Mr. and Mrs. John Nicholas Brown, Mrs. Guy Fairfax Cary and Mr. and Mrs. George Henry Warren, the latter Preservation Society president.

Mr. and Mrs. Nathaniel P. Hill head the flower committee and they followed the pink and red motif in flowers placed about the mansion and on the supper tables covered with pink cloths. They are being assisted by Mr. and Mrs. Wiley T. Buchanan Jr., and Mrs. Robert R. Young.

John R. Drexel III, heads the men's committee. Mrs. Ellen Tuck Guest has charge of arrangements, Charles C. Paterson, decorations; Mrs. Alan T. Schumacher, prizes; Mrs. James H. Van Alen, public relations, and Wiley T. Buchanan Jr., distinguished guests.

Howard G. Cusing and Howard J. Hook have charge of the afternoon decathlon competition, for which prizes will be awarded at the ball. Bob Mathias, former Olympic decathlon champion, flew from California to supervise the contests.

Mrs. Louis Bruguere will be hostess at "Wakehurst" for 70 guests at the largest dinner prior to the ball. Others giving dinners include Mr. and Mrs. George Henry Warren at "Paul holme," Mr. and Mrs. John R. Crawford at "Sea Edge" and Mrs. Stephens Wiman at "Mailands."